
CONTENTS

Contributors	vii
Figures	ix
Acknowledgements	xi
<i>Chapter 1</i> Introducing the pasts and presence of art in South Africa	1
CHRIS WINGFIELD, JOHN GIBLIN & RACHEL KING	
Protest as performance	3
Re-staging <i>The Fall</i>	6
Chapungu	7
Technologies of enchantment	10
Technologies	10
Ontologies	12
Agents	13
Part I Technologies	19
<i>Chapter 2</i> Reframing the Wonderwerk slabs and the origins of art in Africa	21
MICHAEL CHAZAN	
Scientific isolation and its aftermath	22
Discoveries of global impact	23
Art as cognitive capacity	24
Taking stock	24
<i>Chapter 3</i> Poisoned, potent, painted: arrows as indexes of personhood	31
LARISSA SNOW	
Engaging anthropology's material and ontological turns	31
Arrows and 'the enchantment of technology'	33
Making persons and managing relations	36
Potent substances and important processes	37
Conclusion	38
<i>Chapter 4</i> Relocated: potting and translocality in terminal Iron Age towns and beyond	41
PER DITLEF FREDRIKSEN	
Craft identity and household spaces in the terminal Iron Age	42
Approaching making in everyday workspaces	45
Recipes and relocation: the use of mica in terminal Iron Age potting	46
Concluding remarks	48
<i>Chapter 5</i> Appropriating colonial dress in the rock art of the Makgabeng plateau, South Africa	51
CATHERINE NAMONO & JOHAN VAN SCHALKWYK	
Arrivals and departures in the landscape	51
Rock art re-signified	55
Clothing, costume, dress	58
Clothing Christianity	59
Conclusion: appropriation as a hermeneutic process	61
<i>Chapter 6</i> To paint, to see, to copy: rock art as a site of enchantment	63
JUSTINE WINTJES & LAURA DE HARDE	
Rock art as technology of enchantment	63
The art of copying	65
Elizabeth Goodall	66
Diana's Vow	68
Nyambavu	72
Being and becoming	76

Part II	Ontologies	79
<i>Chapter 7</i>	Art, rationality and nature: human origins beyond the unity of knowledge	81
	MARTIN PORR	
	The paradox of modern human origins, art and culture	82
	Art, nature and humanity	83
	Art, nature and the unity of knowledge?	86
	Back to South Africa	88
<i>Chapter 8</i>	Birds, beasts and relatives: animal subjectivities and frontier encounters	91
	RACHEL KING & MARK McGRANAGHAN	
	Relatives and relativism	92
	Horse-ostriches of the Strandberg	95
	Between beasts and goods in the Maloti-Drakensberg	100
	Conclusion	105
<i>Chapter 9</i>	Art, animals and animism: on the trail of the precolonial	111
	CHRIS WINGFIELD	
	Disentangling the nexus	113
	On Campbell's trail	115
	Other travellers	119
	BaHurutshe art	121
	Conclusion: art and animals on South Africa's northern frontier	121
<i>Chapter 10</i>	A discourse on colour: assessing aesthetic patterns in the 'swift people' panel at Ezeljagdspoor, Western Cape, South Africa	127
	M. HAYDEN	
	The aesthetic role of colour	127
	Evolution of a motif	127
	Polysemic implications	130
	Colour analysis	131
	Metaphoric implications of colour valence	135
	Exploring the concept of actualization	136
Part III	Agents	141
<i>Chapter 11</i>	Unsettling narratives: on three stone objects answering back	143
	DAVID MORRIS	
	Dramatis personae	144
	Becoming iconic	147
	Answering back: an ontological turn	150
	'Things that talk': three concluding remarks	153
<i>Chapter 12</i>	Art and the everyday: gold, ceramics and meaning in thirteenth-century Mapungubwe	159
	CERI ASHLEY & ALEXANDER ANTONITES	
	What is art?	162
	Exploring Mapungubwe	163
	How are pots being used?	164
	Understanding Mapungubwe ceramics	165
	Conclusion	166
<i>Chapter 13</i>	Presences in the archive: <i>Amagugu</i> (treasures) from the Zulu kingdom at the British Museum	169
	CATHERINE ELLIOTT WEINBERG	
	Presences (and absences) in the archive	169
	Agency and archive	170
	Biography and backstory	172

Backstory (pre-museum life story): Wolseley, no ordinary 'Tommy', and Cetshwayo kaMpande	173
Biography (museum life story): 'ethnographization' and beyond	178
Conclusion	179
<i>Chapter 14</i> Considering the consequences of light and shadow in some nineteenth-, twentieth- and twenty-first-century South African images	183
NESSA LEIBHAMMER	
Introduction	183
Scope and aim	184
Seeing the light	185
Away from deterministic frameworks	188
Invocations of immanence	190
Line and light: mission images	192
Kemang Wa Lehulere: disrupted fields of authority	193
Conclusion	195
<i>Chapter 15</i> The day Rhodes fell: a reflection on the state of the nation and art in South Africa	199
SAME MDLULI	